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A Director Prepares: Seven Essays On Art And Theatre



Synopsis

A Director Prepares is a thought-provoking examination of the challenges of making theatre. In it, Anne Bogart speaks candidly and with wisdom of the courage required to create 'art with great presence'. Each chapter tackles one of the seven major areas Bogart has identified as both potential partner and potential obstacle to art-making. They are Violence; Memory; Terror; Eroticism; Stereotype; Embarrassment; and Resistance. Each one can be used to generate extraordinary creative energy, if we know how to use it. A Director Prepares offers every practitioner an extraordinary insight into the creative process. It is a handbook, Bible and manifesto, all in one. No other book on the art of theatre comes even close to offering this much understanding, experience and inspiration.

Book Information

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Customer Reviews

Bogart writes from her years of experience and vision in A Director Prepares. Readers merely looking for a book on "how to direct" may want to look elsewhere: this manifesto takes on serious issues faced by theater artists every day. While other books "on directing" explain how to get actors from point A to point B, A Director Prepares examines the shoulders that theatermakers stand on: artistically, historically, politically. And it's not just for Bogart/SITI Company disciples. Like the creation of theater, A Director Prepares requires heightened attention and a clean slate every time you dive into its pages. It's inspiring, but also a challenge to theater makers to rethink how we approach our processes and to question upon whose shoulders we stand.

One of my favorite books of all time. Whether you're a student or professional theatre practitioner, this one belongs on your shelf. Was the required text for one of my undergrad directing classes, but just picked up this copy for a friend/colleague of mine and he nearly cried when he opened it. I would recommend this book for any artist, as it has encouraging and inspiring insights on creating theatre which could translate to other art forms.

I used to not give them any credit. I always thought of directors as the bosses of actors and the enemy of the writer (unless the director also wears one of these hats). But now I see they really are creative individuals.

A vitally important book about creating theatre in the 21st century. Those who complain that this book is not a handbook for how to direct are unfortunately missing the point - one would be hard pressed to find a more important, inspirational book about why we take on the struggle that being in theatre brings. Don't let the price scare you, all you fellow actors on a budget - this book is for you, too.

Far from being a prescription about how to direct, this book offers the wisdom of Anne Bogart's experience as a collaborator, investigator of the human condition, and artist committed to making theatre that is alive and relevant. I have had the pleasure of knowing and studying with Anne, and this book codified and elaborated on so many of the things I wished I'd written down at the time. The book illuminates her way of working more than it promotes any particular aesthetic, and in that, I think it should be incredibly helpful and informative to all theatre artists at any stage in their careers. Some reference point for Anne's work or the work of her SITI Company might make the more esoteric sounding parts of the book clearer for the reader, but all in all, this is a great read.

I was locked in from the introduction. Anne Bogart is so poignant that I could see myself in every situation she describes. The points she makes about how to use your given circumstances is inspiring. This is a must read for any artist (but especially theatre artists and directors)!!!

Arguably the best book on directing theatre ever written (and possibly one of the best book on creativity). Anne Bogart is incisive and surgical in her use of language and she couples this with an insightful compassion and a red hot passion that makes for delightful reading. Should be required

reading for any Directing or Theatre course.

The title is misleading since the book is really about the process of making art--specifically making theater--and will be valuable to anyone involved in the collaborative process. Some have complained that this book does not tell one "how to direct." But Bogart's book is about how to find one's voice as an artist and how to wrestle with material--topics that are rarely treated with the sanity that this book does. Reading it will help you figure out how to direct(or act or design) in your own individual way.

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